



社科節特刊

《藝術與社會》

二零零四年度

香港大學學生會社會科學學會

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回歸七年，社會大眾都著眼於經濟和政改方面。似乎，香港就只有金錢和利益。當大家每天都在批評政府無能、讚嘆七一聲勢浩大、叫囂民主必勝之際，大家有沒有留意到「文化政策研究報告」及西九龍的發展計劃？大家有否發現藝術和社會間緊密的關係呢？政治和經濟均對社會有著即時的影響，而藝術對社會的影響卻是長遠的！如此重要的一個題目，怎容我們忽略呢？

我們知道《藝術與社會》是一個極具挑戰性的題目——它始終不是時下熱門的議題，甚至，社會上談及它的人並不多，同學們對這個题目的興趣可能不大，亦有不少朋友質疑過「藝術」這題目應否由社會科學學會來探討。然而，我們就是要告訴大家：藝術並不獨立於社會，它與社會是緊扣著的！沒有了藝術的「社會」，還稱得上是一個社會嗎？沒有了藝術的點綴，它有足夠的活力應付一連串的挑战嗎？

正因如此，今年社科節的主題是《藝術與社會》，集中探討藝術與社會那千絲萬縷的關係。我們會先了解藝術在社會中的定位³，再討論政府在藝術推廣中所擔當的角色。今年的社科節著重多元，嘗試利用不同形式的活動、從多角度探討藝術與社會的關係，使同學能對主題作出思考。除了舉辦辯論比賽及論壇，讓同學聽取學者、藝術工作者及其他同學對主題的意見外，還會透過畫展、工作坊和 playback 戲劇等活動讓大家親身感受藝術在社會的功用及其對社會的影響。而這本特刊則希望通過文字，更深入地探討主題。兩位學者的文章，深刻地道出藝術與社會之間的關係；我們亦搜集了藝術工作者對這主題的看法，為讀者提供不同的角度，看看藝術在香港社會中的發展。

在此，本人代表社會科學學會答謝曾經給予支持和意見的各位。最後，希望社科節能令大家對藝術與社會之間的關係有新的體會、對社會有更深的認識。

二零零四年度香港大學學生會
社會科學學會
社科節零四
總負責人

張倩敏

A very important criterion for the success of the Social Sciences Festival is that it should deepen participants' understanding towards our chosen topic. Of course it must be exciting and thought-provoking, but what set it different from all the other activities that take place on campus year-round is its in-depth and multi-perspective exploration into the theme. That's why it is indispensable to have an academic element in our festival. We are very honoured to have Dr. Clarke from the Faculty of Art of the University of Hong Kong and Dr. Lal, a social scientist from the City University of Hong Kong to contribute to our special booklet. In their articles you can see how the topic 'Art and Society' can be approached from a humanities and a social sciences perspective. We hope that they will serve as a starting point from which you can dig deeper into our theme. Although you can probably enjoy our festival just as well whether you choose to continue exploring this topic or not, if that extra step is taken and perhaps you could build up a new body of knowledge of your own, that would make our festival much more distinctive and meaningful.

Art and Society: a Humanities Perspective.

/David Clarke, PhD

Since I have been asked to write a brief introduction on the theme of 'art and society' for a Social Sciences audience, but am myself from a humanities discipline, I have chosen to introduce (albeit briefly) a humanities perspective. I hope this can help to build some interdisciplinary dialogue between our two paradigms of study (and between our two Faculties).

From a sociological perspective, namely one which wishes to examine human actions from a collective perspective and look for explanatory patterns at that level of abstraction, there may be a tendency when thinking about art and society to place the emphasis on examining how social phenomena affect art. Within a humanities context the most common social perspective taken on art has been the social historical one, and the most productive methods in this area have been either Marxist models or models which can perhaps be called 'post-Marxist' in that they come from the Marxist tradition of thinking but reject aspects of Marx's own assumptions.

For a long time such attempts to look for social explanations of art had not been particularly useful, and the more dominant models of art historical explanation were

those which avoided social explanations altogether and sought to frame art only against other art (focusing primarily on questions of style and form rather than on issues of meaning, and feeling that those questions should be answered by direct perceptual analysis of the artworks themselves). For such approaches historical, psychological or sociological knowledge could only serve as 'background' information, but was not crucial for our understanding of art as art.

The problem lay with the reductive, reflectionist or economic nature of earlier Marxist writing on culture (one example of which would be Arnold Hauser's *Social History of Art*, which was originally written back in the early 1950s, but which has recently been reissued with a critical introduction). Such approaches as Hauser's saw art as

of art made in what was broadly the same socio-economic conditions. Since what makes a work of art of interest in the first place is its specific individual characteristics (one is fascinated by, challenged by, and learns from individual paintings, sculptures, etc., not artworks in general), it is perhaps one of the kinds of object that is most difficult to satisfactorily explain from a standpoint that begins with society - or at least with these Marxist models of it.

For an art historian, professionally concerned with developing rich critical analyses of individual artworks that can account in detail for why they look the way they do, the social historical approach to understanding artworks only began to show a developed explanatory power after T.J. Clark started theorizing the issue of art's relationship with society the other way around during the early 1970s. He shared with Marxist theory the idea that human beings are essentially social animals who live in social worlds that are largely not of their own making, but he put the



emphasis on how artists responded to that social given. Such an approach (first developed in his book about the C19th French painter Gustave Courbet, titled *Image of the People*) gave art a greater importance in the scheme of things since art could now be theorized as socially active rather than passive. Clark understood art as capable of influencing society and perhaps even participating in its radical transformation - this latter aim he saw as that of Courbet, who produced many of his most significant works around the time of the 1848 Revolution. Artistic choice, since artists were seen as responding to social facts on their own terms, was given a greater importance, and questions of meaning came more to the fore in art history than questions of style or form considered in isolation. Art was seen as capable of working (or playing) with the given material of ideology, rather than as simply embodying it.

Later approaches, under the influence of post-structuralist thinking (which has had a major impact in the humanities, and which was already an influence on Clark's thinking), lead to a break with Marxist models, albeit that such models can often be characterized as Post-Marxist in that they bear the trace of that thinker's legacy.

as having more choice, so is the theorist - and the process of interpretation is not regarded, even in principle, as ever capable of coming to a moment of closure.

My own writing on the theme of art and society belongs broadly to this latter tendency, and like T.J. Clark I have become interested in looking at art's active role in times of social transformation. In particular I have been occupied in recent years with looking at Hong Kong art during the years before and after the handover (and have published my research in my book *Hong Kong Art: Culture and Decolonization*). I take the 1997 handover to be a major historical transition, but one with its own distinctive qualities since it was an event whose date was known a long time in advance (from the signing of the Joint Declaration, in fact). This

makes the handover very different from other events of comparable historical importance, such as the fall of the Berlin Wall, which nobody could have accurately predicted a few years in advance. Simple deterministic models of art and society such as I alluded to earlier seem particularly ill-equipped to deal with Hong Kong's case, which doesn't even map well onto the understanding of post-colonial experience obtained from other former European colonies. Artists didn't simply respond to the actual objective social event, of the handover itself, but started reacting several years earlier to something rather less tangible - the idea of its approach. Their hopes and fears fed their artworks, which in turn (through the development of a sense of Hong Kong cultural identity, for instance) had ramifications for

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Art, Culture, and Society

/Julian Lai, PhD

*"Every animal leaves traces of what it was;
man alone leaves traces of what he created."*

-Jacob Bronowski: *The Ascent of Man*

Art and its relationship with culture and society has been a popular research topic among social scientists for a long time. Whereas psychologists are interested in the psychological functions served by art, their peers in other disciplines tend to focus on the social and cultural contexts in which art evolves. I believe that art serves important functions at both the individual and collective level. It is integral to culture, which is man's greatest invention. I do not intend in this essay to give an account of major social scientific theories of art, which is a monumental task even for the most knowledgeable scholarly minds, but will rather look at the relationship between art and culture from a personal perspective derived mainly from the reading of the works by Sigmund Freud and Jacob Bronowski.

Sigmund Freud pointed out in one of his greatest works, *Civilization and its Discontents* (1930) that art and science were the two highest cultural achievements of man. But the founder of psychoanalysis was more interested in the motives underlying the pursuit of aesthetic activities than other aspects of art. Conceiving art as a means for sublimated satisfactions and at the same time a major manifestation of culture, Freud thus established continuity between the psychological and the cultural. Despite the controversies stirred up by this particular stance, the significance of his insight should not be dismissed.

The relationship between art and culture has been studied by the distinguished scientist, Jacob Bronowski, from another point of view (Bronowski, 1973). Unlike Freud who attributed artistic



caves. Paintings found in caves like Altamira¹ capture the base of his culture then, and the knowledge of the animal that he lived by. These paintings re-create the hunter's way of life as a glimpse of history and thus preserving the past in the present. They are powerful images of how life was lived then, the meaning of which was inevitably shared by the group. If culture is seen as a relatively consistent way of life characteristic of a group or society, then these paintings represent the culture with which man once identified himself. These traces left by man thousands of years ago provide a solid piece of evidence illustrating that art is inseparable from culture.

Not only can art represent the physical and routine aspects of daily life in esthetic and symbolic forms, it also serves to hold the society together. According to Hatcher (1999), art can (1) channel discontent, disruption, and excess energy, which may otherwise be expended in undesirable conflicts, (2) provide aesthetic pleasure to

the people and promote a feeling of togetherness, especially during festive occasions, and (3) reinforce the relationships deemed proper in a particular society. Art also relates to the structure of society by communicating values pertaining to what life is all about and how things, including society, should be structured. Therefore, "the arts at any time or place, in reflecting cultural values, evolve what might be called the value image that culture has of itself. The image can become objectified as that it stands as a symbolic reinforcement of the values it reflects" (Sieber, 1962, quoted in Hatcher, 1999, p.129). In other words, art can be seen as a collective representation of the values shared by a group.

The aforementioned tend to suggest that art may be closely linked to our cultural identity by forming an important component of the internalized knowledge that we have about our own culture, and of ourselves. This conjecture is now being empirically examined

¹ In 1879, the first cave with Stone Age paintings was discovered at Altamira in northern Spain. The cave paintings were made nearly 15,000 years ago in the late Paleolithic period. They depict animals which lived during the ice age.

² Frame switching refers to the experience commonly reported by bicultural individuals when they shift between interpretive frames rooted in different cultures in response to situational cues.



of cultural knowledge and function like "magnets of meaning". Icons that are supposed to activate the internalized Chinese self include images of *Chinese Opera* and *Calligraphy*, which are two of the finest arts of the Chinese. It is hypothesized that because these icons connect to the network of constructs defining the Chinese self, their activation may spread through the network, thus making other constructs in the network more accessible to the individual. Enhanced accessibility to constructs associated with the Chinese or Westernized self may have important behavioral implications as manifest in the responses to questionnaires assessing self-

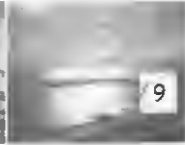
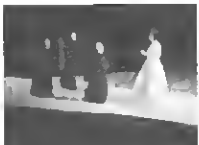
construal.

Although art is expressed in different forms and may serve different functions across societies or cultures, it is undeniably an integral part of every culture that humans have ever created. Like science, art is a uniquely human action that separates us from the rest of the animal kingdom. The people who made the weapons for hunting and the people who made the paintings of their hunting life were doing the same thing --- "anticipating a future as only man can do, inferring what is to come from what is here. There are many gifts that are unique in man; but at

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■藝術這個課題之廣，非三言兩語可說得清。為了要在這短的特刊中，讓讀者看得更深更闊，我們特地走訪了三個身份不同、背景不同的藝術工作者，希望藉著他們對藝術發展的認識和體會，言簡意賅地道出藝術在香港社會中的種種。他們一個為社會學學者暨業餘藝術工作者，另外兩位為「旗艦藝團」的藝術總監——一個土生土長，一個則赴美多年。在訪問中，他們的論點雖各有不同，但筆者都能感受到他們對藝術的熱忱。希望在以後的三篇文章中，讀者除了能對香港藝術發展有更深刻的認識外，也能激起心中對藝術的一份熱情。

訪問古天農

一 從劇團看藝術與社會的關係

在香港的藝術界中，有一些歷史比較悠久，知名度較高的藝團「旗艦藝團」。它們擁有舉足輕重的地位，一舉一動，都對藝術界有深遠的影響。從另一個角度看，它們亦佔了政府投放在藝術界的大部分撥款，對香港的藝術發展，肩負著一定的責任。那麼，從一個「旗艦藝團」的角度看，香港現時的藝術發展有甚麼缺點呢？可以如何改善呢？我們很榮幸，邀得中英劇團的藝術總監古天農先生作了一次訪問，談談藝術在香港的發展。古先生活躍劇壇三十年，曾執導過多齣膾炙人口的劇作，包括《伴我同行》和《南海十三郎》等。九三年起，古先生出任中英劇團藝術總監，執導過《紅頂商人胡雪巖》和《小謫紅塵》等多個劇目。這位走在最前線的藝術工作者，對藝術在社會、尤其在香港社會中的發展有深刻的看法。

古先生認為，現時政府根本不尊重藝術，覺得藝術可有可無，局限了其在香港的發展。政府有此想法，他認為源於政府並不懂藝術，更不明白藝術在社會的重要性。事實上，藝術為培養創意的不二法門，而創意是維持社會進步的必需品。他指出現今社會除了既有的「勞動階級」、「管理階級」外，還多了一個「創意階級」。這個「創意階級」為各行各業打進新的元素，使社會能繼續進步。尤其於現今瞬息萬變的社會中，墨守成規的行業根本追不上時代的洪流，只能接受被淘汰的命運。在這種情況下，創意就更形重要。藝術不單能培養創意，為社會的進步提供燃料，連政府打算大力投資的創意工

業，很大程度也是指藝術工作。由此可見，藝術不單能培養創意，也具實際的經濟效益。

另外，藝術能發展人們的多元智能。以戲劇為例，除了貫徹始終的創意外，演員要有表達能力和自信心、後台人員要有空間感和籌劃的能力、導演要處理人際關係。所以，藝術能使社會發展得更成熟。藝術對社會的效益是具體而實際的。

可是，這些只是一些宏觀的影響。古天農憶述上年SARS期間，他創作了《留守太平間》——套關於無國界醫生的作品。在演出後的座談會中有觀眾問：「這劇可到醫院

巡迴演出嗎？」原來那觀眾是一名護士，SARS 期間醫護人員士氣低落，《留守太平間》卻重燃她的少年志氣，重拾信心。原來，藝術與社會的關係除了實際效益外，還有這麼微妙且牽動人心的一幕。

從以上種種可見，藝術之於社會，有其不可或缺的重要性，不容忽視。但香港藝術的大方向，又應往何處？

談及政府在藝術發展中應扮演的角色，很多人會立即聯想到政府所給予的資助。在這方面，古天農直指政府的幫助不足。然而，從劇團的角度出發，給予資助只是政府短期可做的事。長遠來說，政府應該培養一個環境，令劇團不須倚靠政府，也能自力更生。現在藝團不能獨立生存的原因在於社會並不重視藝術——藝術普及教育不足，往往只被視為課外活動，可有可無。另外，傳媒也定格了藝術工作者的形象——情緒化、神經質、言行極端、不合群等，嚴重抹黑藝術的形象，使普羅大眾抗拒接觸藝術。要改變這些風氣必須靠政府的幫助，如加強教育、以免稅優惠去鼓勵商家贊助藝術工作等，使社會對藝術的看法有所改變。

他又慨嘆商家只會從觀眾多寡去考慮是否資助藝術表演，所以在社會對藝術認知不足的情況下，即使是知名度較高的「旗艦藝團」，也很難得到民間支持。《文化政策研究報告》中有關藝團能靠民間捐助而生存的概念，不過是空中樓閣，可行性甚低。長遠來說，要達到此目標，政府最需要的不是撥錢，而是製造一個可令劇團生存的環境。

除了政府外，藝團在藝術界中

又應該如何自處？筆者試從中英劇團的例子中尋找答案。中英劇團成立至今二十五年，製作的大方向亦隨著社會的變遷而相應地改變。從前，香港還是殖民地社會，崇洋心理較重，因此作品有中文也有英文（中英劇團一名即由此而來），進口外地文化。漸漸地，劇作加入了很多本地創作，用廣東話去演繹。「劇團要適應社會脈搏，藝術背後的理念就是自由表達意見，而這些意見當然與社會息息相關。」古天農道破了藝術團體與社會的關係。



古天農先生(右)與本會幹事合照。

可是，藝術須要為迎合大眾而變得商業化嗎？古天農再以劇團為例，他認為現在劇團有大量的政府資助，收入非常純，因此應更有膽量去利用藝術這平台去表達意見。劇團不會盲目追求大眾化，只追求把要說的話說得最好。只要與理念相符，就是帶商業成份，也有價值及水準。

另外，他又指出由於劇團知道了藝術的效益及重要性，因此會經常舉辦工作坊令社會慢慢改變觀念。藝團不僅希望令社會人士學懂欣賞藝術，還想透過這媒介去發展社會的多元智能。雖然近年學校對藝術的重要性認知多了，卻還未能了解其發展多元智能的功效。這些工作坊的對象除了中小學生外，還有在職人士，如銀行、保險公司的僱員等。從此可見，藝團除了推廣藝術外，還能為社會帶來更多的東西。

毛俊輝談香港藝術教育

藝術，對香港政府來說，從來都是可有可無的一回事，或只是掙錢的一種途徑，所以，藝術從不被政府重視，而社會上的藝術教育也不過是寥勝於無。然而，藝術真的是可有可無嗎？加強藝術教育真的毫無意義嗎？為了解答這些問題，我們特地走訪了香港話劇團的藝術總監毛俊輝先生(毛 SIR)。毛 SIR 曾於美國戲劇界發展十七年，並於一九八五年香港演藝學院成立之初回港任戲劇學院表演系主任，培育出不少戲劇界人才，對藝術的教育有深刻的見解。要解答有關問題，他可說是最佳人選。

現時香港政府並不重視藝術教育，主因是政府並不明白藝術在社會的重要性。那麼，藝術對社會來說究竟有甚麼重要性呢？對毛 SIR 來說，藝術是人和社會之間的一道橋，把人和社會連結上。他以自己為例，年少時的他，對世上很多事感到大惑不解，只看到社會醜陋痛苦的一面。為此，他感到很迷茫，找不到人生的意義，有一種「出世」的感覺。直至他遇上戲劇。戲劇反映社會，讓他認識到這個世界，感受到自己生命的意義，再次「入世」。

對整個社會來說，藝術亦有另一層次的意義，這一層意義，是我們不察覺的：在一個沒有藝術的社會，生活所追求的只有物質和金錢，可說是為生活而生活，毫無色彩。他認為，只有有藝術的

社會，才稱得上是一個文明社會。所謂文明，就是一種對生命和生活的了解。只有當人們明白何謂生活，才能提升生活的質素，豐富自己的生活，為生命增添色彩。一個健康的社會，非要藝術不可。藝術，絕非可有可無。

要把藝術帶進社會，必須要有藝術人才作領導，而普羅大眾也須對藝術有一定的認識。要達至這個目標，必先從藝術教育著手。那麼，現在香港的藝術教育問題又在哪裏呢？毛 SIR 認為，最大的問題在於一般人、尤其兒童，對藝術的接觸很不足夠。在正規的課堂教育中，只有小一至中三那每週短短兩節的音樂課和美術課，學生嚴重缺乏對藝術的觸覺和認識。他舉例說，每年投考演藝學院的學子為數不少，有數百人之多。但到了面試之時，卻發現大部份學生都未有足夠的基礎去接受高等的藝術教育，以致影響了他們日後於學院中的學習；當其對藝術有一定觸覺之時，往往已差不多畢業了，又如何作進一步的發展？歸根究底，就是學生

於小時對藝術的接觸不夠，限制了日後的發展。

毛 SIR 對外國藝術教育的觀察，更加促使他得到這結論。外國的教育理念是鼓勵學生多作嘗試，提供足夠的機會讓學生接觸藝術，因此，有潛質的學生能被發掘，而一般學生也有不錯的藝術修養。反觀香港的學生被考試迫得透不過氣來，根本無餘暇體會藝術。試問，這樣的制度培養出來的學生，又怎會知道何謂藝術？

至於專才教育方面，香港除了部份大學設有音樂系及美術系外，就只有香港演藝學院設有專上藝術課程。毛 SIR 認為香港有這樣一所專門教授藝術的學院十分不錯，但仍覺得有所不足。現時香港演藝學院以實踐課程為主，毛 SIR 認為只有實踐教育而欠缺理論研究，藝術技巧雖有進步，但卻只會停留於同一個層次。以戲劇為例，演藝學院能令到學生的演技進步，觀眾能更有效地接收到演員的訊息，但當演員仍然演著同一齣劇，觀眾只接收到同一訊息，這就是所謂「沒有層次提升」的意思。因此，毛 SIR 認為可效法外國其他大學，於大學設立不同的藝術學系，專注於理論的研究，而演藝學院則繼續教授較實際的技巧。這樣的一個分工，才能真正提升香港藝術的質素，培養出多方面的人才。

至於普羅大眾的藝術教育，毛 SIR 也有他一套見解。他認為大眾抗拒藝術的原因在於他們對藝術並沒有一套正確的觀念。他們不知道何謂藝術，也不知道藝術的重要性，往往認為藝術是一種嚴肅、悶

壞人、曲高和寡的玩意。這些觀念令家長一聽到子女要投身藝術就大力反對。要解決這個問題，要訣還是要「多接觸」。當大眾多接觸藝術，就能明白到藝術的樂趣，以及藝術對他們的影響。

要達至普遍的藝術教育，民間藝團和政府分別要扮演不同的角色。民間藝團要做的，就是要把藝術介紹給大眾。他認為即使他不在演藝學院任教，專注於執導戲劇，他也沒有放棄教育的工作，只不過是換個崗位，走到最前線做教育——因為藝術表演本身就是一種藝術教育。他認為，把藝術帶給大眾是藝術創作人應有的社會責任。當藝術在社會仍未被廣泛認識時，娛樂成份較高的藝術可以起著入門的作用：先吸引觀眾欣賞，使他們不知不覺間體會到藝術，明白到藝術。

與此同時，政府應擔當另一角色。政府不走在最前線，應在後方作規劃，並作出支持。毛 SIR 覺得其實政府於一般硬件上的支持，如劇院的興建，藝術節目的安排等，其實已經很不錯。但於軟件方面，卻欠缺一個藝術發展的大方向及計劃，亦沒有培養香港人藝術素質的打算。這樣子，即使有一流的藝術設施，都用不得其所，只會浪費資源。毛 SIR 認為政府當下要先定好藝術發展的大方向，並對民間傳揚藝術的工作作出支持。只有透過這樣的互相合作，整體的藝術氣氛才能有所提升。



陳嘉銘的「藝術與社會」

一名研究社會的學者，能同時與藝術工作拉上關係，相信他是必然的。藝術與社會，這題目作出不少個人的見解。陳嘉銘在香港大學社會科學學院社會學系助教和兼職藝術工作者的身份，涉足於電影及文化評論、小說創作和劇場棟篤笑等藝術範疇，亦參與「牛棚書院」的《L-E》的編輯工作。當下來說，藝術和社會是他生命中兩個不可或缺的元素。

「藝術和社會有甚麼關係？」就他而言，藝術和社會兩者有著千絲萬縷的關係。首先，藝術是社會上的一個重要課題，對整體社會有著深遠的影響。他用了西九龍的建築設計為例，建設的方法和其最終外貌可以影響其他人士如何看一個城市，以至整個社會的形象。他認為西九龍的設計本是一個載體，卻會變成文化內容的一部份，使外觀都變成了內容。在香港，我們把藝術聚焦在一個地方(如西九龍)，而不是散落在整個都市，容易把小決議演變成大決議，繼而帶來更深遠的影響。

再進一個層次來說，社會是引發藝術創作者靈感的必要元素。每一件藝術品都是在特定的社會時空和地點才會出現；換句話說，社會和發生的事件和氣氛，與藝術作品有著一定的背景關係。就像張國榮墮樓死去的第二天，一名藝術家的弟弟亦墮樓死了。那名藝術家便創作了一次演出，好以向自己交待、釋放心中的不安。而這藝術家的情感，以及那次演出的內容，均由其弟及張國榮的去世一兩件看似互不關連的事一所引起的。

解釋藝術有治療社會的作用。日本六本木森博物館曾有藝術家以「裝置藝術」討論死亡，成功刺激參觀者聯想起死去的親人，讓他們釋放心中壓抑著的感受。藝術，是一個有效的途徑，讓人們表達自己所思所想，解放心中那被壓抑的情感，使社會少了一份不安。

在個人的層面上，藝術與社會之間緊密的關係怎樣體現在陳嘉銘身上？藝術使其在任教社會學時能夠提供惹笑的元素，使同學們較容易認識、並接納社會學。另一方面，社會學的鑽研令陳嘉銘在演出中對社會的課題較為執著。這表現出社會和藝術間那不可分割的關係。

陳嘉銘參與藝術工作多年，見聞不少，所遇到的困難亦不少。據他所述，政府對藝術活動的支持不大。除非藝術工作者有足夠的贊助，或者他本身已是一個明星，否則，要在藝術氣氛薄弱的香港社會中生存，實不是易事。就以租用表演場地為例，如果以個人身分租用，他要付的租金竟比團體要付的租金高數倍。對於像他這般的一個小眾藝術工作者而言，這已是一大難題。此外，現今香港社會討論藝術的氣氛並不足夠，即使有人對藝

術有興趣，真正明白的人終究不多，就「牛棚書院」的刊物《E+E》為例，當其免費派發時，一千本中也可以清去三百至四百本，可是當《E+E》改為每二十五元正一本時，銷量即時大幅下跌。在此環境般下的，藝團要不更餘業餘的藝術工作者。



陳嘉銘先生(中)與本會幹事合照。

但可惜的是，近年來香港藝術的狀况已有了改善的跡象，如近年來的文化新人和有意創作藝術，而他們的思想建議都較為年輕一輩方面實有幫助。在政府的層面上，城市文藝的討論亦比前多，例如西九龍的香港維多利亞港，都印證了當然的政府對藝術的關注大了。但當然的政府對藝術政策還有可以改善的，政府應比方說，在教育方面，可引入藝術課程，豐富學生的藝術修養；中學亦可以舉辦工作坊或分會學校的藝術氣氛。傳媒方面，陳嘉銘在其只推《信報》、《經濟日報》若其推廣文化藝術上頗有成績，倘若他傳媒都嘗試將此課題擴大大眾的商業化訊息，一些少眾的藝術工作者才能生存。

諺語有云：「三句不離本行」。對於藝術在香港社會的定位

不明顯，陳嘉銘就用了很「社會學」的方法分析。他認為香港藝術之所以缺乏良好的討論風氣，其實與香港人的身份有關。戰後一班內有難到香港，他們當時並沒有心過定居於此，根本沒有良好的心植根，文化藝術房屋政策沒有發展的空間。然而，因為他們慢慢在港建立起來，港人的身份才逐漸在七十年代以後，香港以經濟掛帥，藝術亦被迫成為社會的一項政策，失去了藝術的本義，政府亦不正視藝術。以上種種，都是現今香港的藝術發展不完善的原因。

那麼，在參與藝術演出的前，陳嘉銘對藝術的看法有甚麼改變呢？他表示自己會認為藝術是變得很個人東西，到現在就是一個團體的事，但是，把圖畫推廣開去，包括了其他的人，即使宣傳也是藝術的一部份。只有透過整個團體的努力，藝術的發展才得以成形。以香港為例，整個社會就是個團體，要帶起藝術在社會間的一股風氣，應由政府、民間、藝術界一起努力。但現在香港政府仍不單方面做推廣，所以只好靠民間支撐著。另一方面，各藝術界人士應該互相幫助，把藝術界擴大。就如小眾藝術需要其團體，以發揮其彈性和活力。加緊支持香港政府仍對各個藝術單位應該集合起來，保持社會應具的動力。這樣，藝術在社會中發揮其應具的威力。

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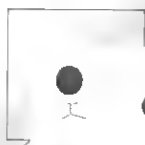
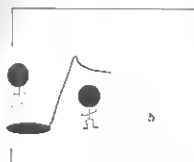
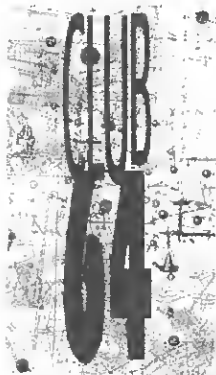
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